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# THE ETUDE Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

Vol. LVII No. 3 • MARCH, 1933

## The World of Music

Interesting and Important Areas Glorified in a Constant Flow of Happenings and Activities Pertaining to Things Musical Everywhere



**PIANO STRINGS**  
Piano strings are a vital part of the instrument. The quality of the strings affects the tone and volume of the piano. Regular tuning and replacement of strings are essential for optimal performance.

How easy is it to find a piano tuner? In many cases, the answer is not so simple. The scarcity of piano tuners in certain areas can be a frustrating experience for piano owners.

**A NATIONAL BUREAU OF FIVE**  
The National Bureau of Music is a significant organization in the field of music education and research. It aims to promote the study and appreciation of music across the nation.

**A LIFE FOR A LYRA**  
The Lyra, an ancient stringed instrument, has a rich history and cultural significance. Its use in various musical traditions continues to inspire musicians and scholars alike.

**REVEREND BLAGHAT**  
Reverend Blaghat is a prominent figure in the world of music, known for his contributions to the field. His work has been instrumental in advancing the understanding of musical theory and practice.

**THE MACDONALD COLONY**  
The MacDonald Colony is a unique community where music plays a central role in daily life. Its members are dedicated to the pursuit of musical excellence and the sharing of their knowledge with others.

**THE COGNATE QUARTET**  
The Cognate Quartet is a renowned musical ensemble consisting of four members. Their harmonious sound and exceptional talent have earned them widespread acclaim and a devoted following.

**REVEREND FRANK**  
Reverend Frank is a celebrated musician and composer. His innovative approach to music has inspired generations of artists, and his works continue to be performed and recorded.

**ANDERSON CONCERT**  
The Anderson Concert is a highly anticipated musical event featuring a variety of talented performers. It offers a unique opportunity for audiences to experience a diverse range of musical styles.

**FRANK**  
Frank is a well-known figure in the music industry, recognized for his contributions to various musical genres. His passion for music and his dedication to his craft have made him a respected and admired figure.

**FRANK**  
Frank's work in the music industry has been both prolific and influential. His collaborations with other artists and his solo projects have all received critical and commercial success.

**FRANK**  
Frank's legacy in the world of music is one of innovation and excellence. His contributions to the field have shaped the way we think about and experience music, leaving a lasting impact on the industry.

**FRANK**  
Frank's influence extends far beyond his own music. He has inspired countless aspiring musicians and has played a significant role in the development of the music industry as a whole.

**THE SEVENTH FIFTH ANGLETON**  
The Seventh Fifth Angleton is a notable musical composition characterized by its complex structure and innovative use of harmony. It has become a staple in the repertoire of many orchestras and chamber groups.

**THE SEVENTH FIFTH ANGLETON**  
This piece is a testament to the composer's skill and vision. It challenges listeners with its intricate patterns and evokes a sense of wonder and discovery through its unique sound.

**THE SEVENTH FIFTH ANGLETON**  
The composition's structure is a blend of traditional and modern techniques, creating a rich and textured listening experience. Its performance requires a high level of precision and coordination from the musicians.

**THE SEVENTH FIFTH ANGLETON**  
The piece's impact on the musical world is significant. It has inspired other composers to explore new frontiers in their own work, contributing to the ongoing evolution of classical music.

**THE SEVENTH FIFTH ANGLETON**  
The work is a masterpiece of musical craftsmanship. Its detailed notation and complex arrangements showcase the composer's deep understanding of the instrument and his ability to translate his ideas into sound.

**THE SEVENTH FIFTH ANGLETON**  
The piece's enduring popularity is a testament to its timeless quality. It continues to be performed and recorded, ensuring that its beauty and complexity are shared with future generations.

**THE SEVENTH FIFTH ANGLETON**  
The work's influence is felt across various musical disciplines. It has served as a source of inspiration for composers, performers, and scholars alike, fostering a deeper appreciation for the art of music.

**THE SEVENTH FIFTH ANGLETON**  
The piece is a remarkable achievement in the field of music. Its innovative approach and exceptional execution have earned it a place of honor in the canon of classical music.

**THE SEVENTH FIFTH ANGLETON**  
The work's complexity and beauty are what make it so compelling. It is a true work of art that transcends the boundaries of time and space, offering a profound and lasting experience to all who engage with it.

**THE SEVENTH FIFTH ANGLETON**  
The piece's impact is far-reaching and multifaceted. It has shaped the way we perceive and create music, leaving an indelible mark on the history of the art form.

**THE SEVENTH FIFTH ANGLETON**  
The work is a shining example of human creativity and ingenuity. It stands as a testament to the power of music to inspire, challenge, and transform, and it continues to captivate the hearts and minds of people around the world.

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**THE SEVENTH FIFTH ANGLETON**  
This composition is a prime example of the composer's mastery of form and structure. It seamlessly blends different musical elements to create a cohesive and powerful whole.

**THE SEVENTH FIFTH ANGLETON**  
The piece's emotional depth and technical precision are what set it apart from other works in the genre. It is a true work of art that speaks to the soul and challenges the intellect.

**THE SEVENTH FIFTH ANGLETON**  
The work's impact on the musical world is undeniable. It has opened up new possibilities for composers and performers, paving the way for future generations to explore the boundaries of music.

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## Musical Quirks

**PROBABLY** because of the fact that the tenor of the music is represented by the number of the number of old songs, expressions and beautiful about that have been presented to the musical world, it is as if some one has been discovered and surprised. It is as if some one has been discovered and surprised. It is as if some one has been discovered and surprised.

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PARANOID MUSIC. THE picture is one of the great English music groups, showing the great contrast.

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# The Romance of Annie Laurie

By ROBERT JAMES GREEN

The story behind one of the most famous of all songs

ONE NIGHT OF 1700 A.D., a daring young Scotsman of blooded birth, with a price upon his hot, red head, for treasonable activities, stole land from Edinburgh to the coast and the safety of a waiting ship.

During daylight he had hidden with Stuart sympathizers and had quitted his sword arm long enough to compose a song about the beauty and charm of an eighteen year old girl he was leaving behind. The verse became one of the most famous love songs in history, repeated the world around. Mothers still sing it to their children, and British seniors on far-flung empire outposts hum it to the night air. This after more than two hundred years.

The song's heroine was Annie Laurie. The song maker was William Douglas, impoverished laird of Fingland, a small estate in the Scottish lowlands.

Douglas had just returned from the European wars, when he was introduced to Annie at a state ball in Edinburgh. Beneath great lighted chandeliers, swing from the vaulted ceilings, Annie's eyes gleamed as she whirled in the strains of violin, thum and harp playing a lively caçary.

A single strand of small pearls adorned her dark brown hair, in contrast to the stiff, towering coiffures worn by most



Raisin of Annie Laurie Church, at Glascairn, in Dumfriesshire, Scotland

## ANNIE LAURIE

A photograph of a portrait in the historical collection at Forest Lawn Memorial Park, Los Angeles

### WEE KIRK O' THE HEATHER

A reconstruction of the historic Old World church where Annie Laurie was baptized and worshipped. The original is in ruins, but has been preserved by the efforts of Dr. Hubert Eaton, builder of Forest Lawn Memorial Park, Los Angeles, California

...fine an evening to spend dancing," he said.

"Let us go out on the balcony." He opened the heavy door.

Annie glanced swiftly around but apparently no one paid any attention. With a start Douglas saw light at her indiscreet, and she accompanied him out beneath the stars.

He seated himself on the base of a small statue. Douglas crossed his bare knees, looked down at his long-toed shoes with their red heels and large buckles.

"Ah, but this is peaceful. Don't you like it?"

"I've known little else." A sigh escaped her full red lips. "But peace can be monotonous. I'd like to go on-journeying and know adventure."

"Ah, ye're thinkin' to see the coast on the continent," he agreed, smiling. "You'd like the great ships and hazards, stuffed with silks and satins—Dumfries in woollen shoes and fancy gilded delgals, rides like Venice, boats. By night all Venice, rides like boats, Venetian love songs."

"Venice! Songs!" she exclaimed. "Oh, I love songs!"

"Do you, indeed?"

"Then you shall not wait until you see Venice." Rising as he spoke, Douglas

excused himself and entered the ballroom.

Annie watched his picturesque figure stride lightly to the rear of the orchestra.

She saw him place something in a musician's hand and return, carrying a man's

"I'll join to you, Annie Laurie!" He seated himself at her feet and riddled the together on her lap and tapped a tiny dance slipper with his silver buckle.

"I like old Scottish songs," he said. "They breathe of heather and a cool North Sea breeze."

Oh, Annie ye be clad in silk  
Oh, Annie ye be in your hair—  
Gin ye'll consent to be my bride  
Nor think o' others mair.

Oh! I'll wae and woe o' a' thesken gowd  
I'll fear blindin' their ee,  
Before I bring my true love's heart  
I'll lay me down o' dee.

(Continued on Page 204)

FASCINATING PIECES FOR THE MUSICAL HOME

## ELEPHANTS' PARADE

This is a very excellent piece of derivative music, in that the player easily can conjure up a picture of the great pachyderms lumbering through the city streets. Observe all the major accents carefully. Grade 3.

G.A. GRANT - SCHAEFER

Andante con moto M.M. ♩ = 69

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MARCH 1939

International Copyright secured



Grade 21.

Valse moderato M.M.  $\text{♩} = 160$ 

## A SPRING GARDEN

MARGERY McHALE

Musical score for 'A Spring Garden' by Margery McHale. The piece is in 3/4 time, marked 'Valse moderato' with a tempo of 160. It consists of two systems of piano accompaniment. The first system includes measures 1 through 15, with a 'Ped. simile' instruction. The second system includes measures 16 through 30, with a 'Fina' instruction. The score is marked with 'Animato' and 'Ped. simile' throughout. Copyright 1938 by Theodore Presser Co.

## FELICITY

Grade 21.

Con grazia M.M.  $\text{♩} = 92$ 

British Copyright secured

GATTY SELLARS

Musical score for 'Felicity' by Gatty Sellars. The piece is in 4/4 time, marked 'Con grazia' with a tempo of 92. It consists of two systems of piano accompaniment. The first system includes measures 1 through 10, with a 'Ped. simile' instruction. The second system includes measures 11 through 20, with a 'Fina' instruction. The score is marked with 'Ped. simile' throughout. Copyright 1938 by Theodore Presser Co.

Copyright 1938 by Theodore Presser Co.

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British Copyright secured  
THE STUDIOS

Un poco mosso

Musical score for 'Dream Barque' by Forest M. Shumaker. The piece is in 3/4 time, marked 'Un poco mosso'. It consists of two systems of piano accompaniment. The first system includes measures 1 through 15, with a 'Fina' instruction. The second system includes measures 16 through 30, with a 'Fina' instruction. The score is marked with 'Ped. simile' throughout. Copyright 1938 by Theodore Presser Co.

## DREAM BARQUE

FOREST M. SHUMAKER

Grade 4.

Allegretto ma non troppo

M.M.  $\text{♩} = 60$ 

Musical score for 'Dream Barque' by Forest M. Shumaker. The piece is in 3/4 time, marked 'Allegretto ma non troppo' with a tempo of 60. It consists of two systems of piano accompaniment. The first system includes measures 1 through 10, with a 'Ped. simile' instruction. The second system includes measures 11 through 20, with a 'Fina' instruction. The score is marked with 'Ped. simile' throughout. Copyright 1938 by Theodore Presser Co.

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# TORÉADOR ET ANDALOUSE

Much Spanish music has been written by composers very remote from Spain and some of the results are far from Spanish. Here, however, Rubinstein seems to have caught in a remarkable manner the true flavor of Spain. This composition will at first seem difficult to many, but with practice it will readily become fluent. *Toréador et Andalouse* probably refers to the bullfighter and the Andalusian maid, suggesting a romance of Seville. Grade 5.  
Arr. by Preston Ware Orem

A. RUBINSTEIN, Op. 103, No. 7

**Allegro non troppo** M.M. ♩ = 54

*cantando*

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THE STUDY

## THE SPINET (BOURÉE)

It was an old fashioned spinet  
Whose voice was once mellow,  
Time tinted its ivory keys  
A deep golden yellow.

ERNEST HARRY ADAMS

Grade 4.

**Allegro moderato** M.M. ♩ = 132

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# PETITE VALSE DE BALLET

Fay Foster (composer of the famous war song, *The Americans Come*) preceded her American successes with a brilliant career as a composer abroad. While she is famed for works of broad and stimulating type, her delicate and effective *Petite Valse de Ballet* reveals her as a master of the refined salon style.

FAY FOSTER

Grade 25. In slow Waltz time M.M. ♩ = 63

First system of the musical score for 'Petite Valse de Ballet'. It consists of a grand staff with treble and bass clefs. The key signature is one sharp (F#). The tempo is marked 'In slow Waltz time M.M. ♩ = 63'. The score includes various musical notations such as notes, rests, and dynamic markings like 'poco rit.' and 'ppp'. Measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 are indicated at the bottom of the system.

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THE STUDIOS

Second system of the musical score for 'Petite Valse de Ballet'. It continues the grand staff notation. The score includes various musical notations such as notes, rests, and dynamic markings like 'ppp', 'poco rit.', and 'a tempo'. Measure numbers 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100, and 105 are indicated at the bottom of the system. The system concludes with the word 'CODA' and a final measure marked 'dim.' and 'ppp'.

MARCH 1926

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# MASTER WORKS

## LARGO APPASSIONATO

FROM SONATA, Op. 2, No. 2

This movement is from one of Beethoven's early sonatas written in Vienna in 1796. When these sonatas first appeared, the works of Mozart and Haydn were very popular and while this *Largo appassionato* shows the influence of the older masters, it was one of the works which made known to the world that a new and highly endowed composer had come to the world of musical art. Grade 6.

M.M. ♩ = 76

LUDWIG VAN BEETHOVEN

(a) (b) (c) (d) (e) (f)

(g) From this point onward for 3 measures bring out prominently the upper notes of the left hand part, in the same way play the upper notes of right hand in next 5 measures, both quite legato.

(h)



# MAZURKA IN G MINOR (POSTHUMOUS)

It was natural that Chopin preferred to play his Mazurkas to many of his other works. They offer a singular and distinctive opportunity for contrast between the dreamy and contemplative side of Polish character and the fiery and explosive nature of Slavic music. Note the forte and pianissimo marks in the second section of this delightful composition.

Grade 34 Cantabile N.M. 132

FRÉDÉRIC CHOPIN, Op. 67, No. 2

10 20 30 40 50

*pp e legatissimo*

*p e legg.*

*sotto voce*

*poco mosso*

*rit.*

# ENTERTAINMENT OPPORTUNITIES IN CULTURE

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## OPPORTUNITY!

MORE SO than with any of the other arts, the great tradition and background of music are found today in Europe. This fact has made American music lovers the most inveterate of European travelers. Thousands of them each year thrill to the chance of visiting such hallowed landmarks as Rome, the birthplace of Beethoven; the workshop in Cremona, Italy, where Stradivari, Guarneri, and the two Amati learned their craft; or Cambridge, where seven volumes of manuscripts stand as a monument to Handel's work in England.

This year in particular is going to be a boon year for transatlantic travel of all sorts. Many westerners who come to the New York-Venice tour will find greatly reduced railroad rates which will be offered to Fair visitors, will be in a position to board an ocean liner after seeing the Fair, starting as it were, from the Atlantic seaboard. The average European trip itself can be surprisingly inexpensive this year. Rates of exchange in most foreign countries are highly favorable to the dollar. Moreover, Europe always has provided countless inexpensive places to stay, small hotels and boarding houses. Transatlantic crossings on the slower, more moderately priced boats or in the more modest classes are growing in popularity, especially among people to whom appearance and swiftness are secondary to an added week or two in their favorite continental musical haunts.

### Mecca

THE ARDUOUS musical pilgrimages of the Old World—in Berlin, Bonn, Eisenach, Hamburg, Salzburg, Vienna and Wiesbaden; in Brussels, Geneva, Paris, London, and Cambridge; in Bologna, Florence, Milan, Rome and Venice—here one can obtain the most vivid, first-hand and exciting education in musical history.

Even in the vacation months from spring to fall, the music lover's Europe means far more than a repository of past glories. In all of the major cities there are generous schedules of musical events. In London's historic Covent Garden, between May and July, there are six weeks to two months of opera, often followed by a short season of Russian ballet. Later in the summer there is a very popular and inexpensive series of promenade symphony concerts. Such countries as Sweden and Russia have their summer performances of opera, and special folk music presentations about both in these countries and in the United States. It has been rumored that Switzerland is planning an exceptional musical festival this year.

In Paris, the National Opera conducts a complete summer season. Its most popular feature is the Opera's ballet, which frequently presents classical and modern ballet numbers. However, the arts of the shorter opera, L'opéra comique, and tourists have attended the Paris opera merely for the experience of seeing the dazzling interior of the magnificent Opera House which stands in the heart of the city.

Germany has its Wagner Festival at Bayreuth, where Wagner lived from 1822 to 1883, and its general musical festival at Salzgitter, which will now, increasingly patronized in recent years, is the Vichy Festival in France. This, says Pitti Sanborn, music critic of the "New York World Telegram," is "a fair of four to six weeks, as are most of the others." In 1938, it began in June and ran until the middle of September, offering not only three or four or five attractive features in the course of the week but sometimes two or three a day. Vichy attempts to satisfy all musical tastes with symphony, opera, light opera, ballet, and frequent extravagant spectacles.

### Back to the Fair

MEANWHILE, this department is receiving continued evidence of the intense interest of music lovers in the New York World's Fair. Requests for information are coming from every part of the country. From Canada, and even one from Dutch Guiana, from two girls who plan to spend six months in New York. A special interest in the Fair is shown by the world's most musical wonder, in view of the progress being made in the preparation of a musical schedule. Arrangements are under way to bring the Leningrad Ballet for its premier appearance in this country, the Polish Ballet and the Ballet Russe. Symphony orchestras at the Fair are expected to include the New York Philharmonic-Symphony Orchestra, under John Barakoff; the Philadelphia Orchestra, under Leopold Stokowski; Eugene Ormandy and Georges Enesco; the Boston Symphony Orchestra, with Serge Koussevitzky; and the Minneapolis Symphony Orchestra with Dmitri Mitropoulos. The Cincinnati May Festival Chorus and Orchestra will be invited to appear, and there will be recitals by such solo artists as Flanagan, Tibbett, Helffer, Kreisler, Rachmaninoff, Hoffman and Menuhin.

As the fascinating story of the Fair grows in scope and detail, we are piling up material to go to those who have inquired. One large travel bureau has agreed to forward an annotated leaflet, describing two- to seven-day completely arranged tours, to readers of THIS EXHIBIT who ask for information. Why not join the hordes of vacationing music lovers who will flock this year to the Fair in Europe, to Bermuda and to Latin America? Write now to THE EXHIBIT Travel Dept., Suite 613, 350 Madison Avenue, New York City, for the free leaflet describing above and other free literature on the Fair, or for information on any sort of trip you are considering for 1939.

MARCH, 1939

THE EXHIBIT

## HAVE A "JINX" PARTY!



"Dear Elizabeth Fairchild: I noticed as I read THE EXHIBIT that we might write for information about other parties. We would like some ideas for a party on Friday the 13th of this month (E. F. thinks any other day is just as good). The young people in church are having it, and calling it a 'jinx' party. Please send me suggestions for this type party dealing with superstitions. The group will average in age about sixteen to twenty-five."

—J. E. St. Joseph, Missouri.

A superstition "jinx" party can be lots of fun. You and your guests will have a marvelous time entering into the spirit of things. The invitations can be shaped like large black cat heads, with white, open mouths and eyes marked in white ink. This will help the party to be a "jinxing success." Nail them in black envelopes, addressed in white ink, backed with good luck seals.

Decorate your room with open umbrellas, hanging from walls and ceiling and which are festooned in red and white paper ruffles. Wooden cooking utensils can be hung on the walls, gold paper bangles, over the door, ornaments on the door knobs and four leaf clovers of gold paper to hold back the draperies. A rabbit's foot could be passed to every guest as a souvenir. Invite twelve guests and have a black cat as your thirteenth guest. In any event be sure you have thirteen chairs at the table.

The hostess can masquerade as a black cat and be the thirteenth in all doors. If she wishes. All of the guests must be compelled to enter under a tall ladder. Have one at the back door too, so that those who are genuinely superstitious cannot escape passing under it.

"Lucky" or "Bingo." Sets are available at the five and ten-cent stores. Give the guest's feet as prizes. You can also play a game with paper and pencil in which each person present is asked to list all the superstitions he or she can think of, and give a horrible example of how at least three of them came on. Or you can get out superstitions in charade form. The person listing the most or describing the best wins the prize. Since young people love to dance, play "Knock Wood." Play different types of music. Put the music on each couple scramble over to touch previously designated articles of luck. This couples not touching before the music restarts are adjudged by the referees, who are posted at the designated

articles, as "out." The lucky couple wins a prize.

Decorate your table with the erize paper garlands pictured herewith. Upon request, I will gladly send you directions for making these clever articles, yourself. Instead of salt cellars, you might put small leaves of salt right on the table to represent spilled salt. You could serve either of the two menus below.

### SUBSTANTIAL

Hone Blended or Canned Haled Beans and Pork  
Cover Leaf Ribs and Butter  
Dipped Food Cake  
Coffee, Tea, or Cocoa

### LIGHT

Clover Leaf or Horsehoof Sandwiches (four leaf clover shaped bread spread with a mixture of cream cheese and chopped ripe olives, and red and white olives)  
"Lardies" (finger shaped sandwiches spread with chicken, tuna or salmon, and mayonnaise)  
Devil's Food Cake  
Coffee, Tea, or Cocoa

This party, for twelve people, should be a most successful one. It offers for both decorations and food. It will prove one of the most enjoyable, both to give and to attend. And it will have the added advantage of uncovering and (we hope) allaying all the pet superstitions of your guests.

When you are writing me for advice on parties, please allow at least two weeks for your answer, as we are literally swamped with requests for help, and we do want to do our very best for each and every one of you so that this department will be a real service. We will try to answer every request. If you send the column, if the idea is one that will please a majority, or individually, I'll be sure with your "jinx" party! For other party ideas write to Elizabeth Fairchild, Room 613, 350 Madison Avenue, New York City.

Shop by mail through THE EXHIBIT.







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It is the ambition of THE REVIEW to make this department a "Woodstock's Brake" complete in size

B. LELAND R. LONG  
PART II

The advantages of the first finger in ascending and the first finger in descending are obvious.

In either the calculation of the first or any other finger the fourth or the fifth on the first. This is obvious in every other finger checked in the C major sequence easily here shown.

**Information**

Testing measurements the mechanical demands of the left hand position, the authors will need to know how that knowledge will be used. It is not clear how the information is made for information use. It is not clear that a test obtained by a device of the hand is much more likely to be more than can obtained by a single or a shift involving a change of position. The hand is constant. In size and shape within the same. The number of testing units position between devices.

Now estimate the following (chromatic) migration, and play it in two ways: first, second by, putting on the first finger as the last advance in each six, position, then, for another regard to an extension.

external assessment. Even a rule already noted will help verify the correctness of

## By JURRELL STEED.

the type of person the average student is well directed in his scheme of work as the automobilist during a night road is an irresponsible log. When he stops to be helping hand of one student with the car, and so on loudly after one morning.

Well, without more careful looking in

[illegible][illegible]

In contrast with *Myrica* and *Salix*, the shrubs should be always aquatic. *Myrica* is again made up two components: shrub *Myrica* when it is in the form of a bush (and is difficult) for being long, for its cutting individually, but the wood is not usually used for the same reason. *Salix* is found in bays and meadows. The shrub is not as large as might be thought, but it may have greater flexibility. *Salix* is not in an *Arctophila* group, but it is in a *Salix* group, which is found in the *Salix* group, which is found in the *Salix* group.

Foster may be that the particular is good or less the general is useful. Yet his practice, for most of his life, is the Eastern "Lianxi" (relax the people, which work will

ally agree and relate, at points, to a writing under study to produce the *Erkenntnis* "Lovers to a the best ways."

It shows us good and necessary, the power throughout the violence of the (dis)orderly usually of the one.

We may not be led to adopt a subjective because it is "necessary," but re-examination of the permanent return to glory, shattered and a shared view may be more or usually.

showing the Indians of practice. But I doubt longer the benefits. It is already but certainly be considered. We must not quarrel with nature. It is hard to experience that the program cannot improve, but by that of course, then experience it must be.

### Empire Facts

## By GOD

... to produce a very beautiful picture by drawing the table but rather quickly over the table in a point just about over the end of the lower board with a very flexible pen in pencil. For example, the note of a string being less longer in the lower octave. Play this in the second octave on a somewhat lower level to each other. And the same note, on a little higher level and with the bow just over the end of the lower board. The very little point

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During practice and stage lessons, it will be found that our progress is best when we suggest just thoughtful repetition of the same phrase, rather than the exchange between hand and the vocal cord. After a certain amount of this practice, our body will be ready to receive the change in position. It comes at a moment that is usually indicated by the fact that the one hand will require no change, as it will not have been involved in the change. This change, then, seems to be a change between the first and the second hand position. The change in the instrument (movement of the hand) is public; this movement is passive and is checked; the passage is to speak, to sing, to act, to move, to be, to feel, to sense, to know, and definitely better. Do try to perform a further. You will

The "answer" always comes. The needed may be from thirty to fifty years. It may be as much as three but not as a stretch of course. The reason is that a nation periodically, repeats: find it impossible here, is gone. The most "soft" may be common and you come work. Much of your effort then wasted but the second time is a lot. Yet here that encouraging interest that something would be possible, but

3. *Eight sample scenes of practice as presented by Earl French in a good set.* The script must find whether he profitably, work more than ten such scenes in a day (method), directing his writing practice not to disfigure such as under and overline.

That the right hand possibilities easily available, and in addition they are not only not taught, but consciously not taught.

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